

1927
JENCOIL 28

Lyme Enters
Upon Annual
Orgy of Art
Four New Prize Awards Mark
Beginning of Second
Quarter Century
Of Colony

By Alice Lawton

Old Lyme, Conn. July 30. Special to the Boston Evening Transcript.

With yellow banners flung to the breeze and the doors of the Lyme Art Association's beautiful little gallery hospitably ajar, the quiet, sleepy old Connecticut town awakens today to its twenty-sixth annual orgy of art. The walls of the three wings of the gallery -- a charming little building with pink roses and luxuriant vines rambling over its silvery gray shingles, designed by Platt for its own beautiful setting of wide lawns and sheltering elms, the whole mirrored in the quiet waters of Florence Pool -- are gay with color. You would almost think that the outdoors had, in some magic way, preceded you indoors, so glowing are the walls with light and color. Provence and the mountains of Hawaii, Venice, Nassau, New York, Norway and the Bad Lands of ~~Arizona~~ foregather here most sociably with varied phases of the beautiful Connecticut countryside, the paradise of painters, as members of this enthusiastic colony assure the visitor.

This initial exhibition of the Association's second quarter-

8-10-1917

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Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 2nd inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Yours faithfully,

Wm. H. Smith

Secretary

to the

Board of Directors

of the

Central Bank of the United States

It is hereby ordered that the sum of \$100,000 be paid to the

Central Bank of the United States for the purpose of

the purchase of the bonds of the United States for the purpose of

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century is considerably larger than any of those preceding it, yet a uniformly high standard has been maintained, thanks to the severity of the jury that passed upon each entrant.

2 PRIZE-WINNING PAINTINGS

Four new prizes have been established in celebration of the Association's start upon the second lap of the march toward the century mark. Three of these have just been awarded: the Lyme Art Association Prize of \$500.00 to "Dorothea" by Will Howe Foote; the second, the Woodhull Adams Memorial Prize of \$250.00 to "Summer Night" by Gregory Smith; and the third, the Woodhull Adams Memorial Sketch Prize of \$150.00 to "Intervale" by William S. Robinson. The fourth, the Charles Vezin Sketch Prize of \$100.00, is to be awarded by popular vote. This means that visitors to the exhibition will have an opportunity to vote for the sketch that they prefer, up through the last Saturday in August, when the ballots will be counted and the winning sketch posted.

These Lyme artists, if you must classify them, may be divided into two main groups; by far the majority of them are painters of landscapes but there are just enough who paint animals and the figure to give a pleasing variety to their exhibitions. They are almost wholly outdoor men, devout followers of Nature, faithfully portraying her various moods upon their canvases. This present exhibition evidences the sincerity, integrity and healthy growth that characterises their work.

This colony, now famous throughout the country, was founded, about the beginning of this twentieth century, by a small coterie of students who gathered at the hospitable home of Miss Florence Griswold, the big Georgian house, yellow, with Ionic columns of glistening white across its pedimented classic facade, adjoining

the gallery. The artists still gather there about the long table on the back porch and others in the adjoining dining-room panelled with paintings signed by names now famous in the annals of American art. Many of these painters now own homes in the neighborhood.

Entering the gallery where seashore and country-side are assembled in greeting, one hesitates, wondering which of the three inviting wings he should first explore. In this case he who hesitates is not lost, for the rotunda whence the three wings stretch out contains paintings worthy of attention. Three of them show Bruce Crane's silvery frosted fields painted with the delicacy which characterises his work. Another, "Interrupted", is an exquisite piece of portraiture by Robert Vonnoh. Four charming ^{small} bronzes by Bessie Potter Vonnoh add their note of welcome.

Z RIGHT WING FIRST

Turning to the right, despite the absence of traffic regulations, we discover, in the north wing, a number of the most noteworthy paintings of the exhibition. Will Howe Foote's prize-winning "Dorothea", a beautifully painted study in soft purple lights and shadow, is here. Not far away is Gregory Smith's "Summer Night", mysterious, greeny-grey moonlight, which took the second award. George Bruestle, elected this spring an associate member of the National Academy -- there are many National Academicians and Associates in this Lyme colony -- has surpassed himself in his "Upland Pastures", rugged, rock-ribbed, midsummer Connecticut in violent contrast to Wilson Irvine's "Orient Banners" glowing in autumn colors. Both these men are interesting and distinctive painters.

Carleton Wiggins, one of the veterans of the colony, is represented by the appealing, misty, sea-bordered pastures with the grazing sheep and cattle for which he is famous. Lucien Abrams' joyously gay "Morning in Provence" offers a decided contrast to the powerful, dramatically intense "Incident of the Mississippi Flood" by Eugene Higgins.

William Chadwick, Ernest Albert and his son, E. Maxwell Albert, Frank Bicknell, whose "Apple Blossom Time in Lyme" is a very lovely thing; Henry Bill Selden who shows a colorful bit of the Grand Canal in Venice, Frank DuMond, George Burr, Charles Ebert; Clark Voorhees and Henry R. Poore, two more of the early members of the colony; Thomas Watson Ball, James Goodwin McManus, Ann Crane, Oscar Fehrer, Paul Saling, Elinor Lathrop Sears and James Weiland are all represented here.

Ivan G. Olinsky's "Nedda", a delightful portrait study in strong contrasts and color harmonies, meets our eye as we cross to the south wing. Three other interest-compelling canvases are "The Scramble", Edvard Volkert's Rhode Island Reds scurrying towards approaching food and "Banning's Sheep", both presenting striking sunlight effects; and Carleton Wiggins' fine, upstanding "Connecticut Bull". Percival Rosseau's dogs, emerging from leafy woods for a drink of sunlit waters, and others on a grassy hilltop silhouetted against the sky, add pleasant touches of life to the landscape. In decided contrast is Guy Wiggins' "Washington Square" -- New York in a snow storm, gratifying in its return to that earlier and pleasing method of painting from which he strayed last year.

7. A RED-HEADED MERMAID

Probably one of the most entertaining paintings of the exhibition

is "On the Edge of Atlantis", Harry Hoffman's underseas study of a red-headed mermaid towards whom numerous impish-looking angel fish are swimming. Mr. Hoffman has recently accompanied William G. Beebe on several of his tropical expeditions.

A charming bit of sunlit color is Will S. Taylor's "Framm, Norway". Mr. Taylor has wandered far afield for his subject, the reason being that he spent last summer in the Scandinavian countries and on the continent of Europe seeking material for the murals of prehistoric man which he has been commissioned to paint for the Morgan Memorial hall of the American Museum of Natural History in New York. Mr. Taylor was further honored last year by being called upon to establish the new School of Art at Brown University, the popularity of which has been attested by the fact that he had no cuts from his classes to report.

William S. Robinson's exquisite painting of laurel in "June Idyl" and his contrasting "Golden Autumn" are two of the important canvases of the exhibition. Mr. Robinson is another veteran of the colony, still a member of Miss Florence's household and active in those lively discussions engaged in by the artists at her back porch table. Incidentally Mr. Robinson is a member of the National Academy and also of its faculty.

Robert Vonnoh's charming old house on "An Early June Morning" is most appealing, gently poetic in contrast to Everett Warner's nearby "Country Road", winding in frozen ruts adown the hillside from a bleak old brown house at the top.

Charles Vezin, an amazingly versatile painter, wanders from New York's water front to the colorful southwest of Arizona with its desert wastes and cactus for the subjects of his canvases.

George Bogert's moonlit "September Evening in Venice" is another charming painting. Henry Bill Selden's "Blue Pool" and George Burr's "Old-fashioned Flowers" are pleasing and colorful. As for flower studies, Anna Lee Stacey shows two exquisite examples -- "Queen Anne's Lace" and "Thistles and Blue Lace". Another is Flora Puccini's "Lyme Thistles".

A rather sombre key is struck by Platt Hubbard with his "Hawaiian Mountains, while his "Norman Repose", an old French woman in black gown and bonnet, beside an open window with soft green foliage outside, adds a strong note of human interest. James Goodwin McManus' painting of "Pleasant Valley, Lyme" is a noteworthy study in gold and purple. R.J. Montague, Margaret Cooper and John Stacey are also represented here.

Σ SHORTHAND NOTES FROM NATURE

The more than three hundred sketches which cover the walls of the third wing of the gallery exemplify exuberance unrestrained. These shorthand notes from Nature, as the artists like to call them, are colorful, living evidence of the pure joy of painting. In general they are arranged in individual groups, representing practically the entire membership of the Association. Prominent among them is "Interval", William S. Robinson's winner of the Woodhull Adams Memorial Sketch Prize of \$150.00.

This wing contains also Lydia Longacre's miniature of a quaint little old-time figure, "A Study In Copper and Gold", and more of Bessie Potter Vonnob's sculpture, including a bas relief, "Adoration, of a beautiful mother and child against a soft blue background, distinctly modern and different, yet faintly suggestive of Della Robbia. A trio of tiny bronzes, a mother and child, modern despite classic

drapery, a jolly, fat baby apparently trying desperately to wriggle off his pedestal, and a slender, graceful, dancing figure, the epitome of the joy of life and poetry of motion, form a fitting climax to the color and vigor of the exhibition.

The gallery is open weekdays from nine o'clock in the morning until six at night and on Sunday afternoons, from one until five o'clock, until September 6. On Wednesdays and Saturdays wives of the artists and other ladies of Lyme serve tea at dainty, flower-laden tables scattered about the lawns and shaded by brilliant umbrellas, thus adding to the gayety of this annual orgy of art.

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the fifth, and a sixth, and a seventh, and an eighth,
the ninth, and a tenth, and an eleventh, and a twelfth,
the thirteenth, and a fourteenth, and a fifteenth, and a sixteenth,
the seventeenth, and an eighteenth, and a nineteenth, and a twentieth,
the twenty-first, and a twenty-second, and a twenty-third, and a twenty-fourth,
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the twenty-ninth, and a thirtieth, and a thirty-first, and a thirty-second,
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the ninety-third, and a ninety-fourth, and a ninety-fifth, and a ninety-sixth,
the ninety-seventh, and a ninety-eighth, and a ninety-ninth, and a hundredth.

The second of these is the fact that the
the third, and a fourth, and a fifth, and a sixth, and a seventh, and an eighth, and a ninth, and a tenth, and an eleventh, and a twelfth, and a thirteenth, and a fourteenth, and a fifteenth, and a sixteenth, and a seventeenth, and an eighteenth, and a nineteenth, and a twentieth, and a twenty-first, and a twenty-second, and a twenty-third, and a twenty-fourth, and a twenty-fifth, and a twenty-sixth, and a twenty-seventh, and a twenty-eighth, and a twenty-ninth, and a thirtieth, and a thirty-first, and a thirty-second, and a thirty-third, and a thirty-fourth, and a thirty-fifth, and a thirty-sixth, and a thirty-seventh, and a thirty-eighth, and a thirty-ninth, and a fortieth, and a forty-first, and a forty-second, and a forty-third, and a forty-fourth, and a forty-fifth, and a forty-sixth, and a forty-seventh, and a forty-eighth, and a forty-ninth, and a fiftieth, and a fifty-first, and a fifty-second, and a fifty-third, and a fifty-fourth, and a fifty-fifth, and a fifty-sixth, and a fifty-seventh, and a fifty-eighth, and a fifty-ninth, and a sixtieth, and a sixty-first, and a sixty-second, and a sixty-third, and a sixty-fourth, and a sixty-fifth, and a sixty-sixth, and a sixty-seventh, and a sixty-eighth, and a sixty-ninth, and a seventieth, and a seventy-first, and a seventy-second, and a seventy-third, and a seventy-fourth, and a seventy-fifth, and a seventy-sixth, and a seventy-seventh, and a seventy-eighth, and a seventy-ninth, and an eightieth, and an eighty-first, and an eighty-second, and an eighty-third, and an eighty-fourth, and an eighty-fifth, and an eighty-sixth, and an eighty-seventh, and an eighty-eighth, and an eighty-ninth, and a ninetieth, and a ninety-first, and a ninety-second, and a ninety-third, and a ninety-fourth, and a ninety-fifth, and a ninety-sixth, and a ninety-seventh, and a ninety-eighth, and a ninety-ninth, and a hundredth.

Seven
Snapshots taken by Alice Lawton and sent to Boston Evening Transcript.
(Please return) This will enlarge clearly and well.
See identifying letters on back.

The first four represent Lyme artists off duty.

A. Bruce Crane casting for trout in Florence Pool behind the gallery:
There are none to be caught but the exercise is good practice.

B. Percival Rosseau dividing allegiance between palette and pets.
The kennels where he keeps his hunting dogs adjoin his studio.

C. Carleton Wiggins, a veteran of the Lyme Art Colony, comes out
to chat among his flowers.

D. George M. Bruestle meditates upon the responsibilities of a newly-
made A.N.A. (Associate member of the National Academy.)
under the Rose of Sharon which adorns his doorway.

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E. A handsome model seeks work in Frank A. Bicknell's studio.

F. Arts in Competition - tea and punch outdoors, painting and
sculpture within.

G. "Art is long and time is fleeting." Seated, left to right:
William Owen Goodman, president of the Lyme Art Association; vice-
president Chicago Art Institute and president Friends of American Art,
Percival Rosseau, Clark Voorhees, Gregory Smith and Lucien Abrams.
Standing, also left to right: Wilson Irvine, William Chadwick, Edward
Volkert and William S. Robinson.

Volpert and William S. Robinson.

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Photograph taken by Alice Lawton and sent to Boston Evening Transcript.

Photographs Mailed To Transcriber.

- "Dorothea" - Foote - L. A. A. Prize
- "Washington Square - Winter" Q. Wiggins
- "Entr'Acte" - T. Rosen -
- "Early Morning in June" Vonnok
- "Upland Pastures" Brewster
- "Internale" ^{Robinson} - W. A. Sketch Pr.
- "Adoration" - Bon Relief - B. P. Vonnok



25. F. A. A. 1 - 1907 - 1910